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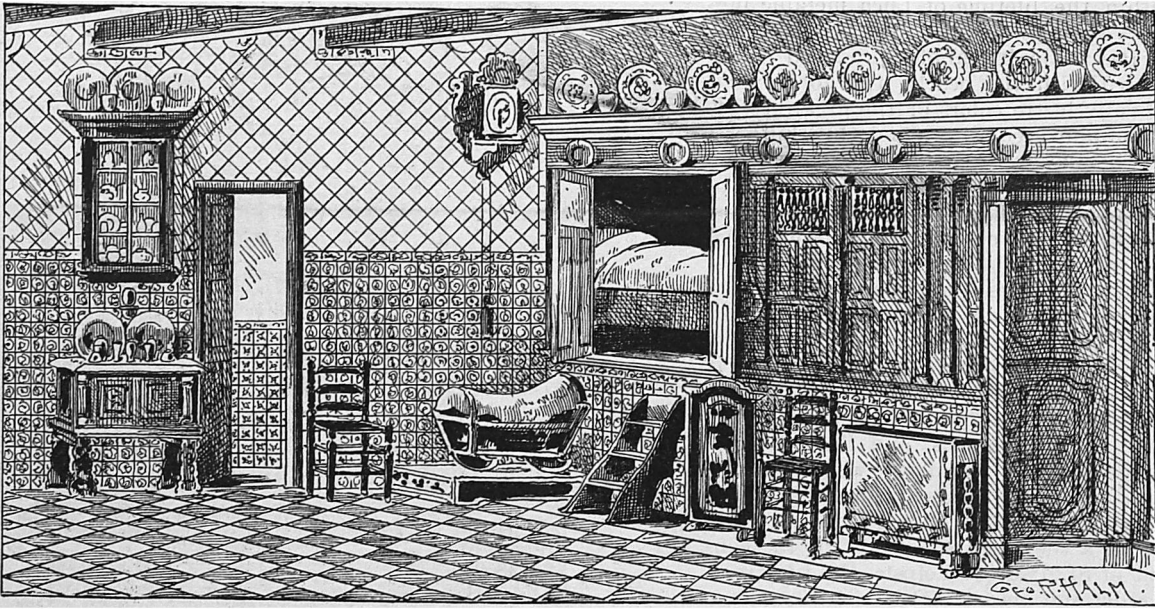
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DUTCH TILED INTERIOR, FROM RACINET.

tiles for fireplaces with them, which are still to be seen in some of their houses in the neighborhood of New York, and in a few old houses at Newport—the Redwood and the Seixas mansions, where they are not only used in the fire-places, but also as mop-boards.

To-day tiles are made in Holland in just the same way as the old ones were, but the colors are not so soft or pleasing. The clay is prepared with great care, passed through a pugmill, is then roughly shaped into tiles by women and finished by men, left to dry under sheds and afterward in the sun, then fired in a kiln for the bisque, taken out glazed and fired, and finally the design painted on the face and the tile fired again.

The discovery in England (1752) of the art of printing a pattern on a tile from a copper plate did much to reduce the demand for and the sale of Dutch tiles; however, they are to be found in all the large tile markets of the world.

We now come to the consideration of the so-called Norman or, properly speaking, *inlaid encaustic tiles*, a kind used almost universally in France from the twelfth to the sixteenth century to pave the floors and wainscot the walls of churches, and, after the Conquest, for a like purpose in England.

On the re-establishment of society under the Germanic races the Christian Church called on the faithful to build ecclesiastical structures, in which her services could be carried out with solemnity. Almost at once on every hand stupendous and beautiful piles were erected, as their ruins to-day, so thickly scattered over Europe, attest. The acute and skillful architects of the middle ages not

bringing into being *encaustic tiles*, the architect calling for some kind of a floor upon which he could write the mystic language of the time, inspired the potter with the idea that at last produced this kind of tile, with its inlay of symbols, monograms and escutcheons.

Just where and when they originated we cannot say, but their use became general throughout France and England during the twelfth, thirteenth,



ENGLISH ENCAUSTIC FLOOR TILE, MEDIEVAL.

fourteenth and fifteenth centuries. Many of the large abbeys had kilns, in which they made tiles not only for their own use but for other religious houses. The most prevailing colors were red and yellow; the ground red and the design in yellow.

The tiles were made in this way: The potter took a wedge of clay, squared it, cut off a slab, batted it down and put it in a box, then pressed the pattern or die, which was in relief, down upon the face of the tile, indenting in this way the design upon the soft clay, afterward filling in the indentation with clay of another color, and then covering the face with slips of a light tint, allowing the tile to become hard; he at last, before firing, rubbed down the face until the pattern was revealed, and then, after drying for a number of days, the tile was fired, taken from the kiln, the surface dipped in glaze, and fired again; this finished the tile. With these tiles the medieval builder was able to make highly decorative pavements in harmony with the other parts of his edifice.

On the revival of Gothic architecture in England encaustic tiles came into use once more, but for a long time nothing was produced as good as the old ones.

January 26, 1830, a Mr. Samuel Wright took out a patent for a new method of making this kind of tile, but he did little with it. Subsequently it passed into the hands of Mr. Herbert Minton, by whom wonderful results were achieved. Tiles fully equal to the medieval ones were turned out by this great tile maker, and to-day they are made in almost every tiling, and are now so common that the difficulties that beset Mr. Minton when he began to make them are forgotten.

They were first brought to this country by Mr. J. H. Coates, but were not made here until a short time ago, when the American Encaustic Tiling Company of Zanesville imported some skilled tile makers from Europe, since which time they and others have been making them in large numbers.



FRENCH ENCAUSTIC FLOOR TILE, MEDIEVAL.

only built with solidity and elegance of composition, but also with great boldness and imagination they carried a spirit of symbolism into their work, so that not a part of a medieval church but had its symbols full of saintly wisdom—even the pavement was made to furnish symbolical learning and matter for study.

This spirit, no doubt, was the main mover in

## CAPACITY OF GLASS FOR ORNAMENT.

NEVER was the capacity of glass for ornament more fully illustrated than at the present time. We have white glass with designs incised in different subjects and decorated with gold outline paintings, ribs and spiral threads of opal on plain or colored surface, marbled glass vases, irregular threads of colored glass, like crackled ware; lace patterns in enamel, white on blue, opal inner coatings covered with ruby, filigree raised work; vases in millefiori, showing the patterns in sections at the side; flake surfaces, with filigree spirally wound round bowls, with open filigree bottom painted in white enamel; fantastic ornaments, such as dragons on surfaces of vessels, arms of candelabra, with twisted ruby and vertical straight threads; mosaics for tables, in different colors; opalescent glass, decorated with mottled light ruby or rose colored leaves; mirrors, with frames of leaves and colored flowers in glass, and chandeliers of twisted branches of the same. Mosaic work finds at present free play in lamps of Arabic and other designs, as well as in windows. We notice a handsome combination in goblets, gilded up to a certain height and spiral ruby filigree, with opalescent horizontal threads. Hanging baskets are now made with perforated metallic frame, in which ruby glass has been blown.

AMBER.—Amber is coming into fashion as beads in embroidery and silk-knitted work. The delicate translucent tones of the best specimens afford a delightful play of light. The best amber is found along the coast of East and West Prussia. After northern high winds it is thrown up with the accumulations of sea-weed. The amber fishers, provided with nets, go up to their necks in water and draw it to the land. When a royal monopoly it was so strictly guarded that watchmen were stationed all along the coast, and the peasant who concealed any pieces was hung. Much amber is obtained in digging up the soil even at a considerable distance from the sea.



ENGLISH ENCAUSTIC WALL TILE.